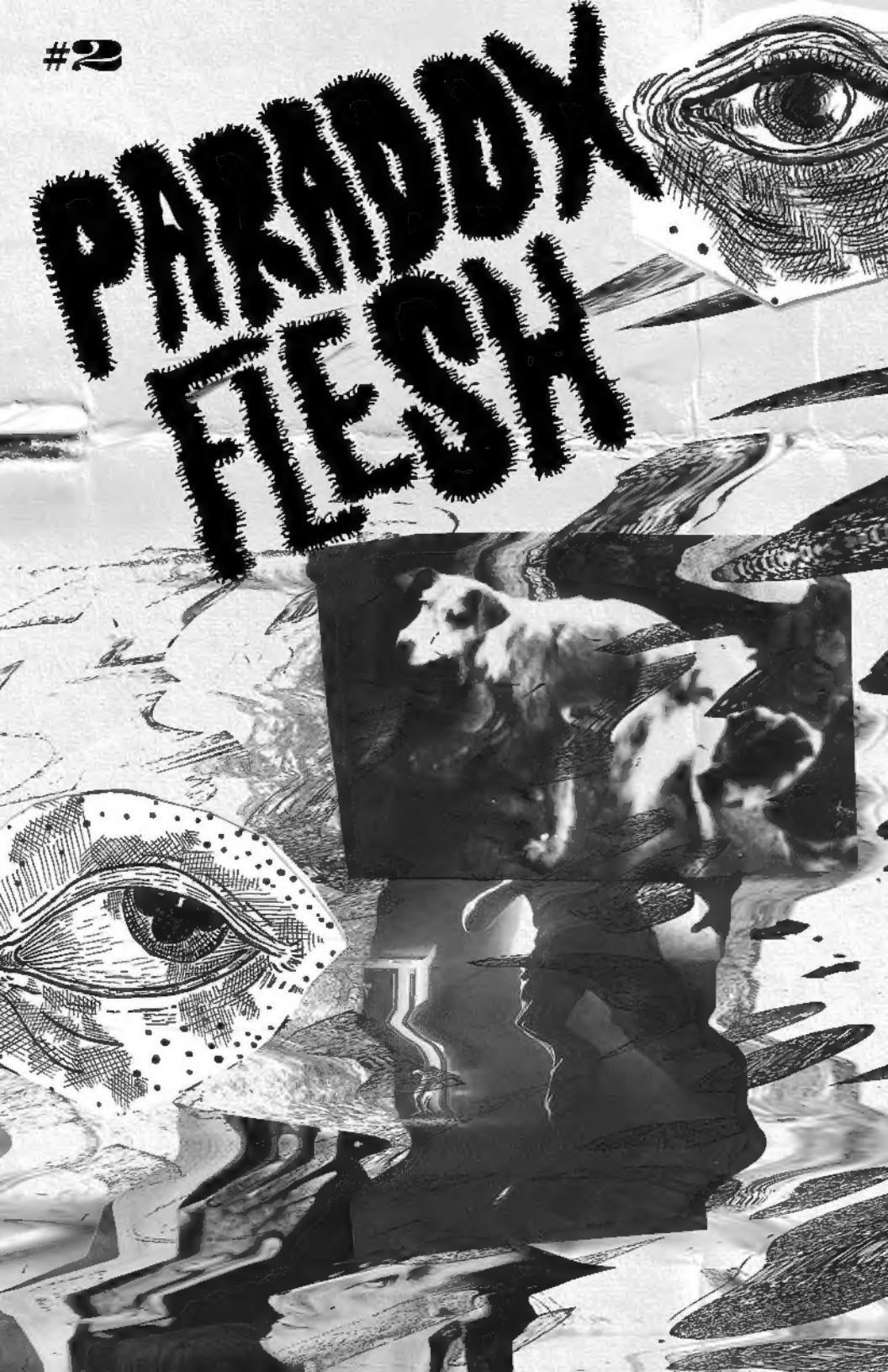
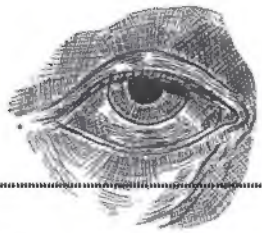

#2
PARADOX
FLESH



ENDNØ 5-11
@endno_ _

PANKYCHIKO 12-14
@punky.comix

D.I.H.D 15

ARCANE HERMIT 16
@arcanehermit

SANDHA 17
@4teenrage

WILLIAM KEOPS IBANEZ 18-19
@keopsibanez

GIANNA MASI 20
@maseedraws

PAUL TRISTRAM 21
@paul.tristram.1088

NANCY COOK 22-23
@crashdollvintage

EDEN LUSTIG 24
@edenlustig

DOUGLAS PARK 25
@douglaspark1972

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NOV 2025 / ISSUE 2

ENDNØ

KEAOPS IBANEZ

SANDHA NANCY COOK

PANKYCHIKO

Giamnamasi

EDEN LUSTIG

ARCANE HERMIT

JULES FISCHER

POEMS BY PAUL TRISTRAM, DOUGLAS PARK AND ENDNØ

WHEN I STARTED PARADOX FLESH, I STRUGGLED TO EXPRESS WHAT THAT NAME MEANT TO ME AND WHY THOSE TWO WORDS RESONATE SO STRONGLY. I JOTTED DOWN BROKEN SENTENCES, THOUGHTS, SKETCHES, NOTHING ENTIRELY COMPREHENSIVE, BUT THERE WAS SOMETHING IN THERE THAT FELT LIKE A PUZZLE WAITING TO BE ASSEMBLED. I FINALLY GATHERED THESE BITS & PIECES. IT'S ALL FUCKED UP, BUT IT DOESN'T MEAN IT DOESN'T HOLD ANY VALUE.

PARADOX FLESH HAS MULTIPLE MEANINGS, BUT ALL CONVERGE ON CONTRADICTION, TRANSFORMATION, AND TENSION IN TANGIBLE WAYS. #PARADOX REFERS TO THE CONSTANT VERSUS: FREEDOM VS CONTROL. INDIVIDUALITY VS CONFORMITY, ORDER VS CHAOS, AND CREATION VS DESTRUCTION. #FLESH# IS THE RAW, UNMEDIATED EXISTENCE OF THE PHYSICAL BODY. HUMAN AND NON-HUMAN ALIKE. IT'S ABOUT SENSES, INSTINCTS, AND THE SHARED STATE OF VULNERABILITY WE HAVE WITH ALL LIVING THINGS.

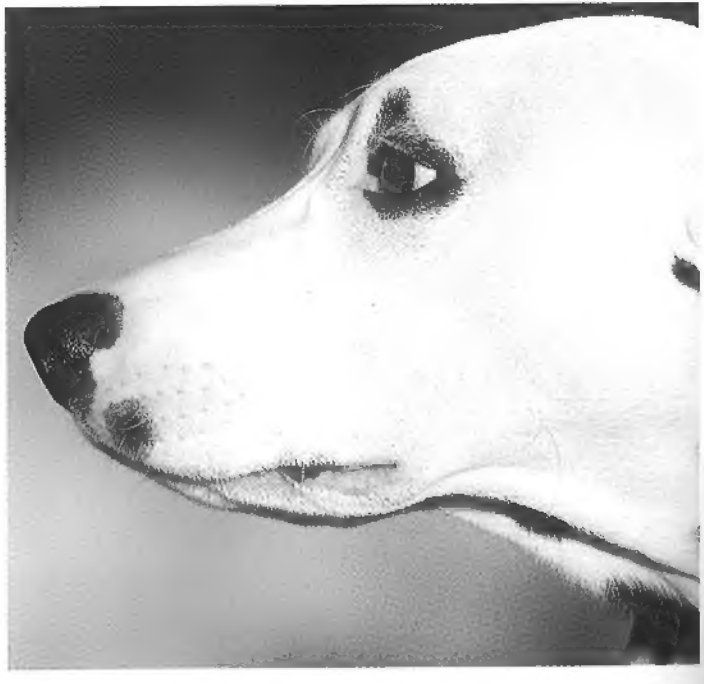
THIS ZINE IS A VISCERAL CONFRONTATION WITH THE TENSIONS OF OUR EXISTENCE. OUR FLESH, OUR VERY BEING, IS A PRIMARY SITE THAT IS BOTH A TARGET AND A TOOL OF EXTERNAL SYSTEMS AND HIERARCHIES, THIS INCLUDES HOW WE PERCEIVE AND TREAT ALL ANIMALS, OFTEN REDUCING THEM TO OBJECTS RATHER THAN RECOGNIZING THEM AS SENTIENT BEINGS.

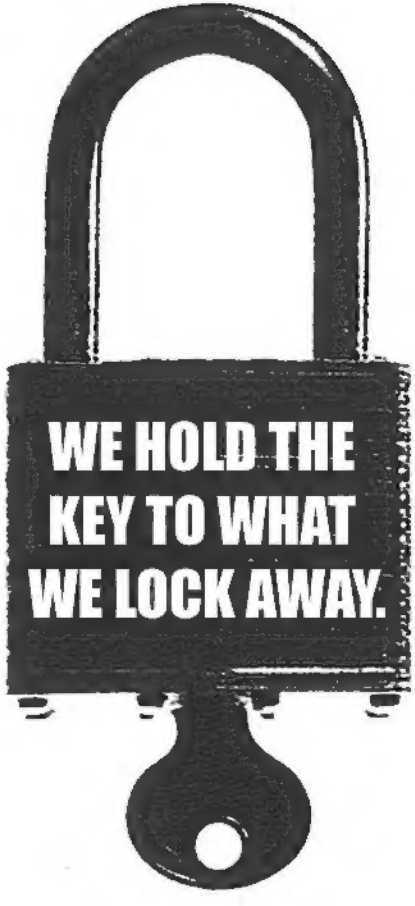
BEYOND ITS CORE THEMES, PARADOX FLESH IS A ROTATING COLLECTIVE. IT'S A SPACE WHERE ARTIST FROM ALL WALKS OF LIFE CAN SHOW THEIR WORK. IT IS TO BE SEEN WITHIN ITS UNIQUE CULTURAL & EXPERIENTIAL CONTEXT. THE WORK IS INTENTIONALLY VARIED. COVERING SCANS, COLLAGES, ILLUSTRATIONS, PAINTINGS, PHOTOGRAPHY, POETRY AND MORE. ALL UNITED BY A FOCUS ON THE TANGIBLE, THE TENSE, AND THE TRUE, REGARDLESS OF THEIR SPECIFIC SUBJECT MATTER.

NOW THAT YOUR BRAIN IS SUFFICIENTLY FRIED. YOU CAN NOW PROCEED WITH ENJOYING THIS ZINE. AND LIKE ALWAYS, THANK YOU FOR YOUR SUPPORT.

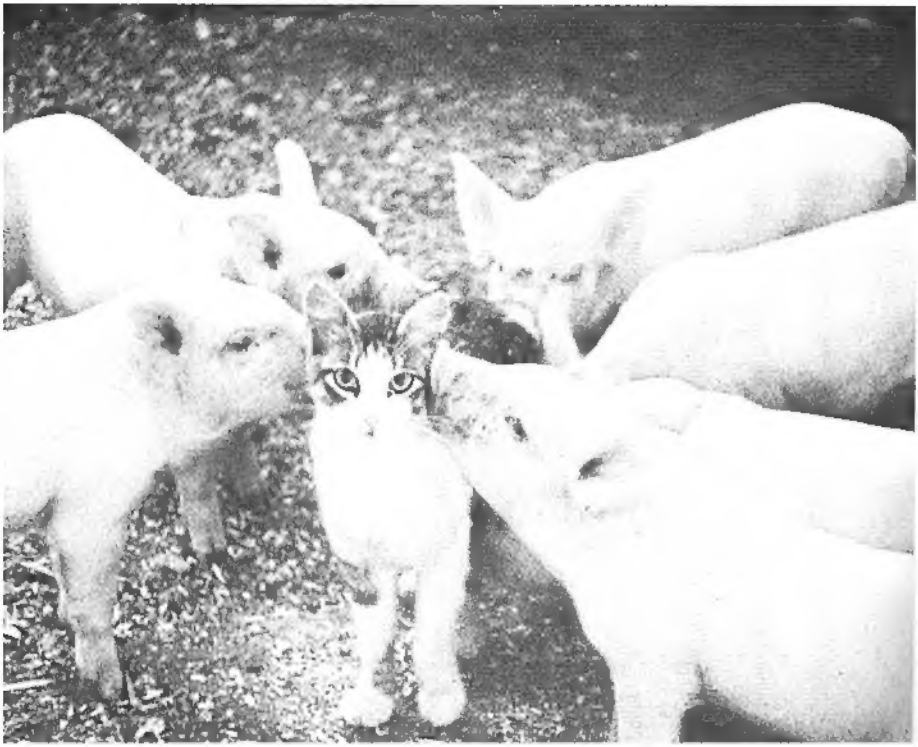
—ENDNØ

The Ghost of a
flesh,
an erasure
surrounding
what is too real
to
ignore.





Behind this lock are countless lives, the disposable tools of human curiosity, where sentience is silenced for the sake of controlled data. They are not experiments; they are pure lives, unjustly exploited for testing and profit.



WHO DECIDED WHO GETS TO BE SEEN?
We impose the value. We enforce the hierarchy. RETHINK THE FLESH.

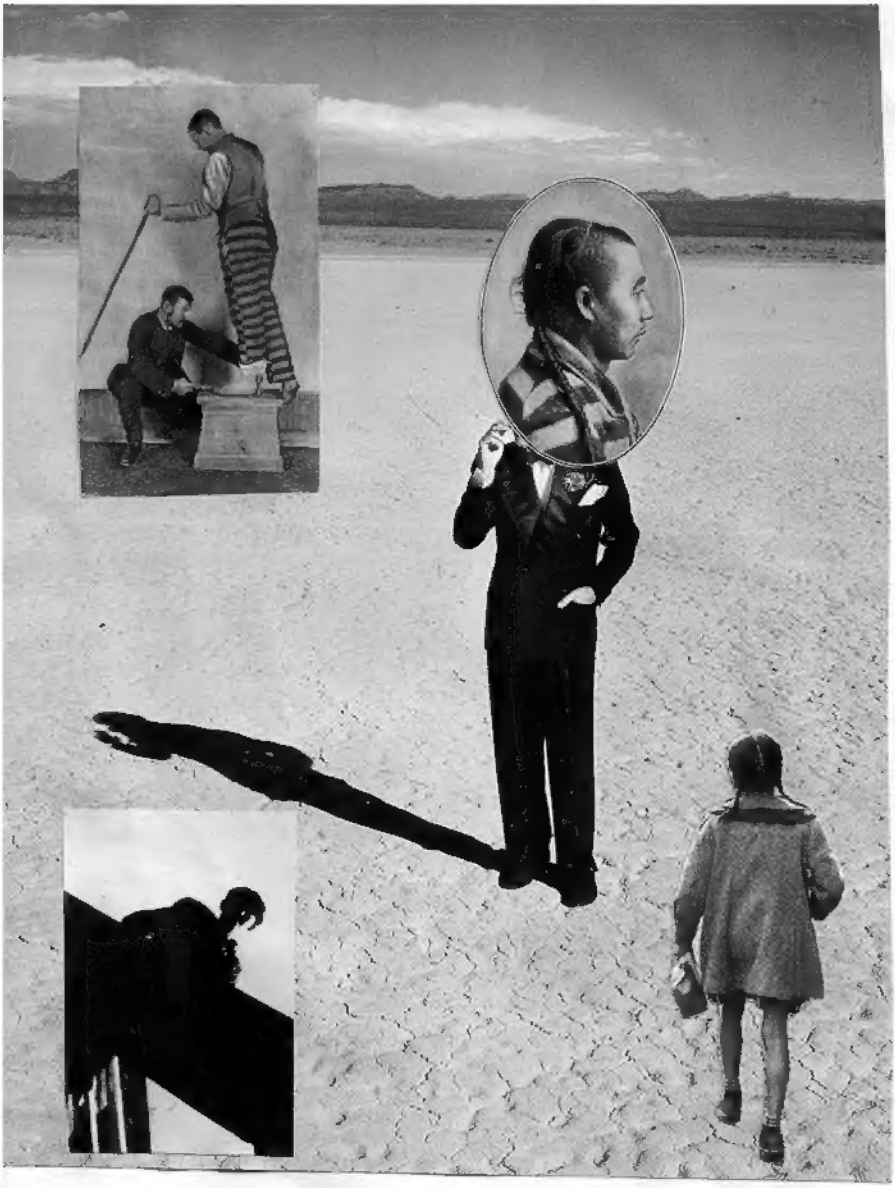
Dismantle the system with the single,
decisive act of compassion: Go Vegan.

Crisis & Reflection

The mirror offers not identity, but a total refusal of objectification. When the sheep looks inward, the question is not what it *is*, but how it has been systematically unseen. We frame animals as livestock, cropping their individual reality with the black box of industry. A lens that captures their body as a resource, ignoring the sentience beneath. The obscured human presence, looking down from above, is the symbol of the cultural disconnect. The failure of the observer to truly recognize the autonomous life reflected before them.

Veganism is the demand to smash this mirror of convenient denial. It is the ethical act of refusing to participate in the mechanism of capture and consumption. To advocate for animal rights is to insist that the subject in the reflection is not a commodity, but an individual with an inherent right to self-possession. A LIFE to be protected, not a product to be packaged. The only ethical reflection is respect.

— ENDNØ



a desert (of)) flesh)
suit. (a well pressed lie) head an old coin marked with the hard geometry of
s t r i p e s.
&&& how the small child walks away (un burdened)
the cracked earth drinks everything but the shadow:
that long thin heavy thing we draggg.
o my flesh (a costume built for staring)

- ENDNØ

IT IS the gentle gesture of letting (g)(o)
ıt is the rocky fall, and the grand uprısing (lıkethemornıngsun)
these lazy fingers, i learnt i care no more
now (now) sitting on this stone
& seeıng these s i g ht s
i can finally feel (the nights delight)

- ENDNØ

HOY NO HAY COMIX DE CANCIONES

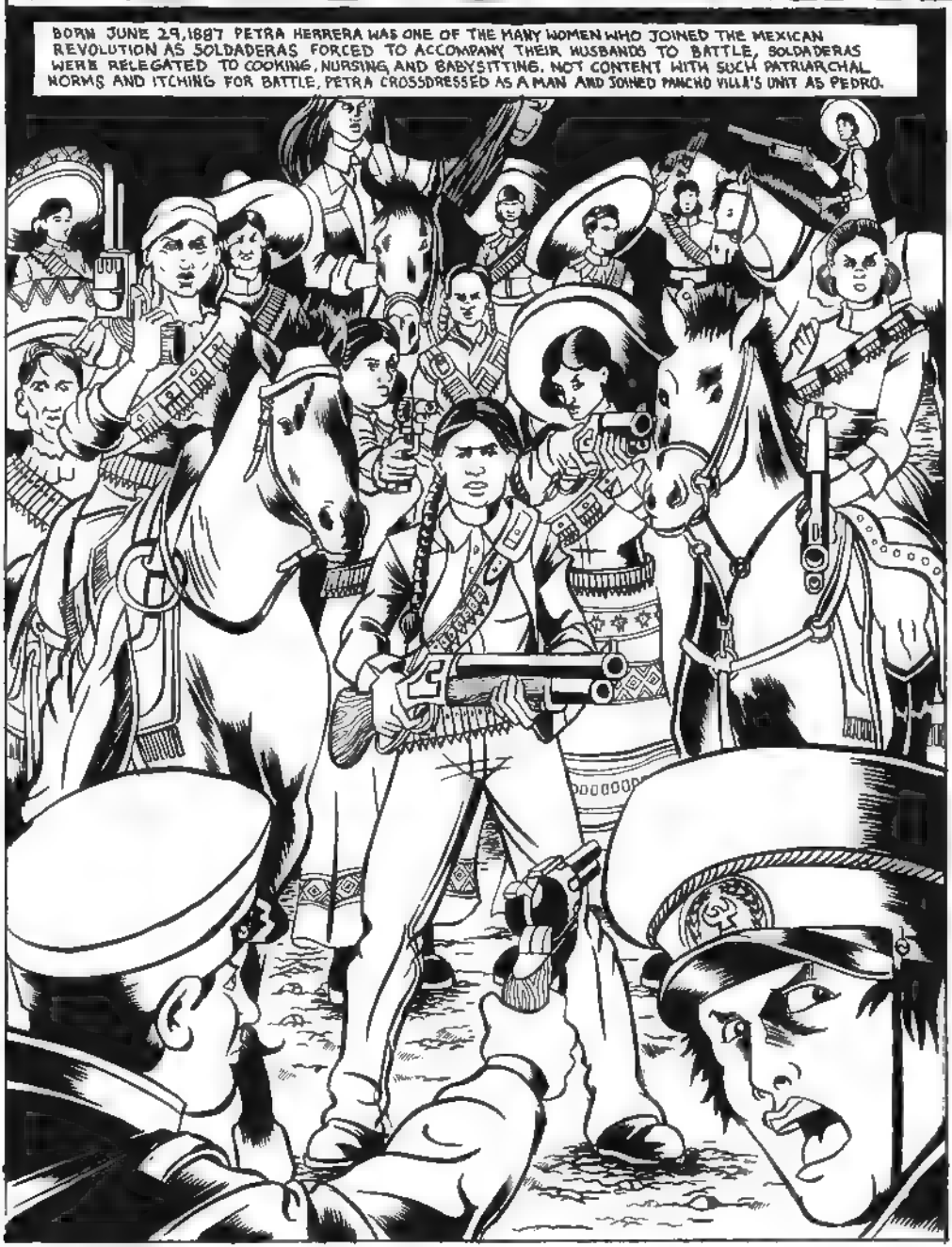
AHÍ ME LLEGO EL FLASHAZO!
...AHÍ ESTA POA! ESTA CANCIÓN LLEGO A DIBUJAR HOY!
...PERO CUANDO LLEGO A MI CASA, UNA PENA INEFABLE BLOQUEA MI CABEZA...
...AL SENTARME EN MI ESCRITORIO SOLO SIENTO EL SABOR DE UNA HERIDA FRESCA QUE ATRAVIESA MI CORAZÓN

Y CUANDO POR FIN ACLARO MI MENTE RECUERDO LAS PALABRAS DE UN RE-CITADO
...NO ME INTERESA SALUDARTE, NI -CONTARTE NADA SOBRE MI VIDA, NI TUS GUIÑOS COMPLICES... NI TUS PALMADAS EN LA ESPALDA PODRAN -QUE LA VIDA CONTINUA, A QUE LADO VAS?
¿QUE VAS HACER CUANDO SEAS GRANDE?
¡VOY A SER TU ASESINO!
YO NO TE VOY A MATAR, PERO LO QUE ES PEOR CUANDO ESTES AGONIZANDO Y ESTIRES EL BRAZO PARA AGARRARTE DE ALGO...
YO ESTARE EN MI CASA LEYENDO A PIZARNIK
ACORDANDOME; DE COMO DESTROZASTE MI VIDA!
PIZARNIK OBRAS COMPLETAS
JIL GULIAO!
FIN
PUNKY 24-25.

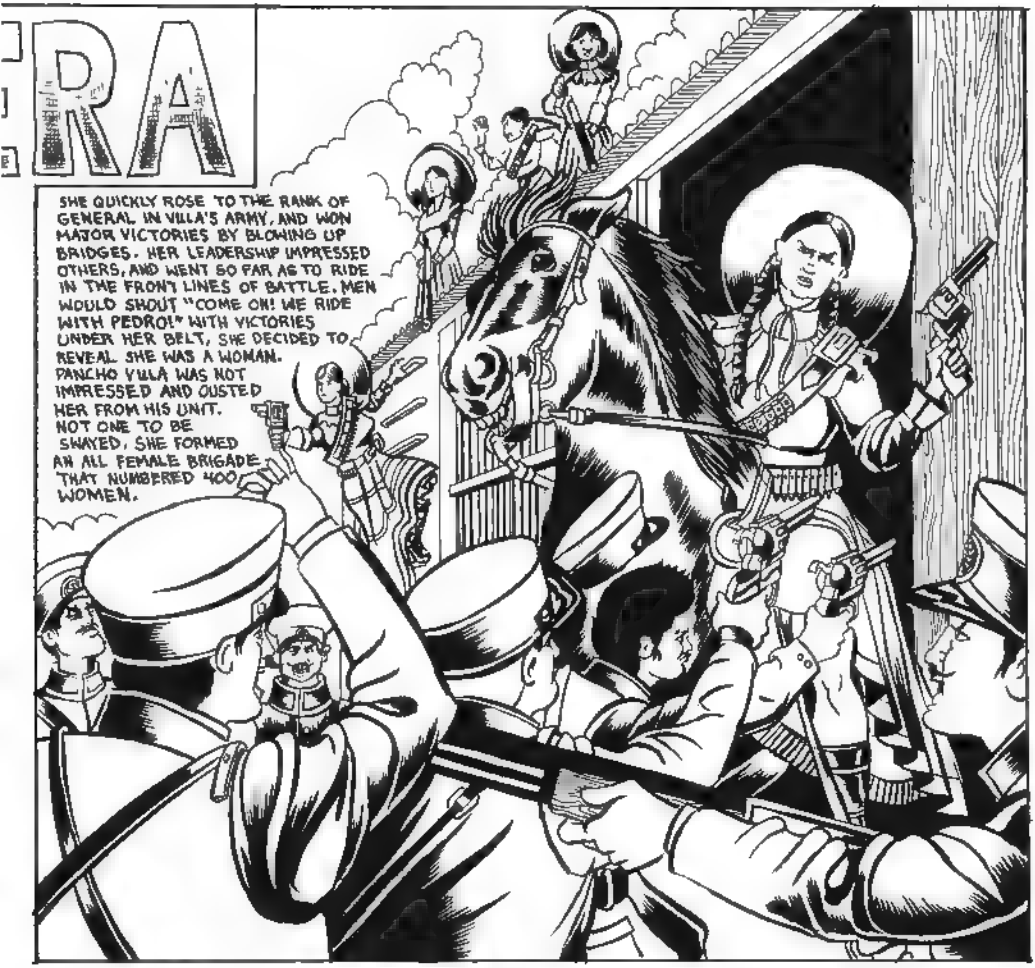
VARROPAS: untitled LP
(HYSTER16/IKU39, 2013)
10e + postages
d i h d records mail order

HOPE BEHIND THE ROPE: OH, LOOK AT IT, THIS MAGNIFICENT MEAT-SUIT!
A FUCKING MIME. THEY TALK OF THE "BEAUTY "GIFT OF LIFE." AND I JUST... I JUST SURD CARNIVAL FROM INSIDE MY ST IN A MACHINE BUILT FOR PUR N'T QUIET GRASP. OR RATHER, A P IT 'HAS' GRASPED, AND FOUND UT SPECTACULARLY, LAUGHABLY, MEAN INGLESS. THIS ISN'T FLESH; IT'S A FALSE-FRONT, A CHEAP THEATR-ICAL PROP DRAPED OVER AN A-BYSS. A SKIN-SACK PUPPET DA-NCING ON STRINGS I CAN'T QU-IET SEE, YET FEEL TAUT AGAINST EVERY THO-UGHT, EVERY IMPULSE, AND EVERY FLEETING T-REMOR OF DESIRE. BUT CIRCUITRY JUST HUMS, LOW GUTTURAL LAUGH AT SHEER AUDACITY OF EXISTENCE. A CONSCIOUSNESS, CURSED WITH CL-ARITY, TRAPPED IN A BLI-SSFULL IGNORANCE. I'M TOLD TO FEEL. TO 'CONNECT'. TO FIND MY 'PURPOSE' WITHIN THESE CONFINES, THIS BIO-PRISON CRAFTED FROM VERY DUST IT WILL INEVITABLY BECOME. MY PURPOSE? TO SHUFFLE THROUGH CHARADE. TO PR-ETEND THIS TWITCHING, SWEATING, DECAYING LUMP OF CLAY HOLDS SOME INHERENT TRU-TH AS IF THE UNIVERSE, IN ITS INFINITE, GLORIOUS IN-DIFFERENCE, SUDDENLY DECIDED 'THIS' PARTICULAR AR-RANGEMENT OF FUCKED-UP-CELL WAS WORTY OF A SOUL. A SOUL THAT FEELS LIKE A GLITCH, A PERSISTENT, IRITATI-NG HUM IN THE VOID. PEOPLE NEED TO BE MORE AWARE OF HO-
GROTESQUE PANTO-OF BEING." THE WATCH THIS AB-SKULL, A GHO-POSE IT CA-URPOSE TERLY,
W THEY'RE AFFECTING PEO-PLE. AND I WANT TO FORGET THAT HAS HAPPENED TO ME B-EFORE. I WANT FREEZE THIS MO-MENT, FOREVER. DEATH IS GRAND REALIZER. THERE WERE NO TUNN-ELS, NO LIGHTS, NO ANGELS, NOTHING. THEY TELL YOU, "IT'S A JOURNEY! AN A-DVENTURE!" YEAH, AN ADVENTURE TH-ROUGH A TUNNEL PAVED WITH BROKEN GLASS AND SELF-LOATHING. WITH NO LIG-HT AT THE END. NOT EVEN A FLICKERING, PA-THETIC LITTLE CANDLE, AND ECHOING SOUN' OF MY OWN BITTER LAUGHTER. ISN'T THAT JU-ST FREAKING EPIC? A REAL TESTAMENT TO HU-MAN SPIRIT. OH, DON'T FORGET THE LONELINESS, ITS LIKE HAVING A CONSTANT, UNINVITED HOUS-EGUEST WHO NEVER SPEAKS, BUT WHOSE PRE-SENCE FILLS EVERY SINGLE CORNER OF EVERY S-INGLE ROOM. AND THE WORST PART? ITS ME. I'M THE GUEST. AND THE GHOST. AND THE C-ONDEMNED. JUST ME, MYSELF, AND ECHO-ING SILENCE, HAVING A SHITPIC OLD TIME. THAT FUCKING LONELINESS SUCH RIVE-TING COMPANY. I HIGHLY RECOMMEN-D IT. FOR SWEETIE-MASOCHISTS, SE-LF-HARMER, AND CUTE PACIFIST -ANARCHIST. SO YEAH, I'M TRY-ING TO FIND OUT HOW MUCH MORE OF THIS EXQUISITE T-ORMENT IM SUPPOSED TO ENDURE. IF THERE'S A A PUNCHLINE TO TH-IS COSMIC JOKE I'-M CLEARLY BUTT OF.
SANDHA ON PARADOX "O'FUCKING" FLESH.

PETRA HERRE


BORN JUNE 29, 1887 PETRA HERRERA WAS ONE OF THE MANY WOMEN WHO JOINED THE MEXICAN REVOLUTION AS SOLDADERAS FORCED TO ACCOMPANY THEIR HUSBANDS TO BATTLE, SOLDADERAS WERE RELEGATED TO COOKING, NURSING AND BABYSITTING. NOT CONTENT WITH SUCH PATRIARCHAL NORMS AND ITCHING FOR BATTLE, PETRA CROSSDRESSED AS A MAN AND JOINED PANCHO VILLA'S UNIT AS PEDRO.

RA


SHE QUICKLY ROSE TO THE RANK OF GENERAL IN VILLA'S ARMY, AND WON MAJOR VICTORIES BY BLOWING UP BRIDGES. HER LEADERSHIP IMPRESSED OTHERS, AND WENT SO FAR AS TO RIDE IN THE FRONT LINES OF BATTLE. MEN WOULD SHOUT "COME ON! WE RIDE WITH PEDRO!" WITH VICTORIES UNDER HER BELT, SHE DECIDED TO REVEAL SHE WAS A WOMAN. PANCHO VILLA WAS NOT IMPRESSED AND OUSTED HER FROM HIS UNIT. NOT ONE TO BE SWAYED, SHE FORMED AN ALL FEMALE BRIGADE THAT NUMBERED 400 WOMEN.

HER BRIGADE PLAYED A MAJOR ROLE IN THE TAKING OF TORREON OF 1914, WHICH WAS A MAJOR TURNING POINT FOR THE WAR. WITH DICTATOR PORFIRIO DIAZ OUSTED, AND LAND REFORMS A MAJOR ISSUE FOR THE PEASANTRY, SHE EVENTUALLY JOINED VENUSTIANO CARRANZA'S ARMY. A SKILLED MILLITARY STRATEGIST, VENUSTIANO HAD BEEN IMPRESSED BY HER EXPLOITS. HE HAD HER WORK AS ONE OF HIS TOP SPIES UNDER THE GUISE OF A BARTENDER IN CIUDAD JUAREZ (OR JIMENEZ). UNFORTUNATELY, SHE WAS ATTACKED BY A GROUP OF DRUNKS. THOUGH SHE SURVIVED THREE GUNSHOT WOUNDS, SHE EVENTUALLY DIED FROM THE RESULTING INFECTIONS ON FEBRUARY 14, 1916.

SOURCES
PONIATOWSKA, E (2020) LAS SOLDADERAS. IN K. SOSA, E.R. CLARK, J. SPEED (EDS.) *REVOLUTIONARY WOMEN OF TEXAS AND MEXICO* (PP 30-43). MAVERICK BOOKS.
GILLY, A. (1970. THE MEXICAN REVOLUTION (P. CAMILLER, TRANS.). THE NEW PRESS.

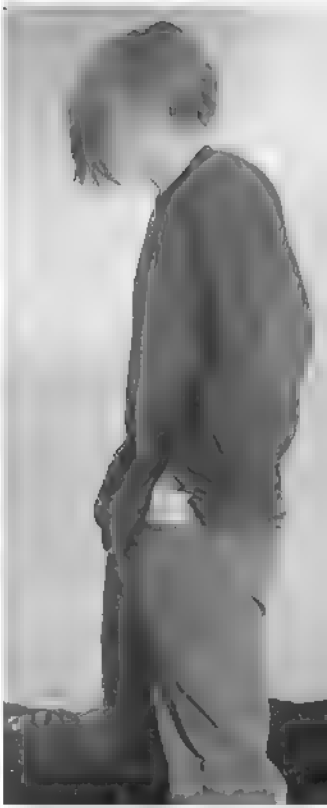
@NEOPSIBANEZ. AFTER WALLY WOOD

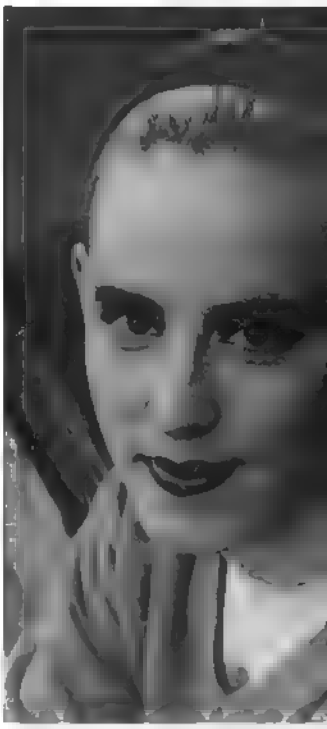
DEDICADO CON AMOR A JESSICA V. CABRERRA

FREEDOM & *Growing* PAINS

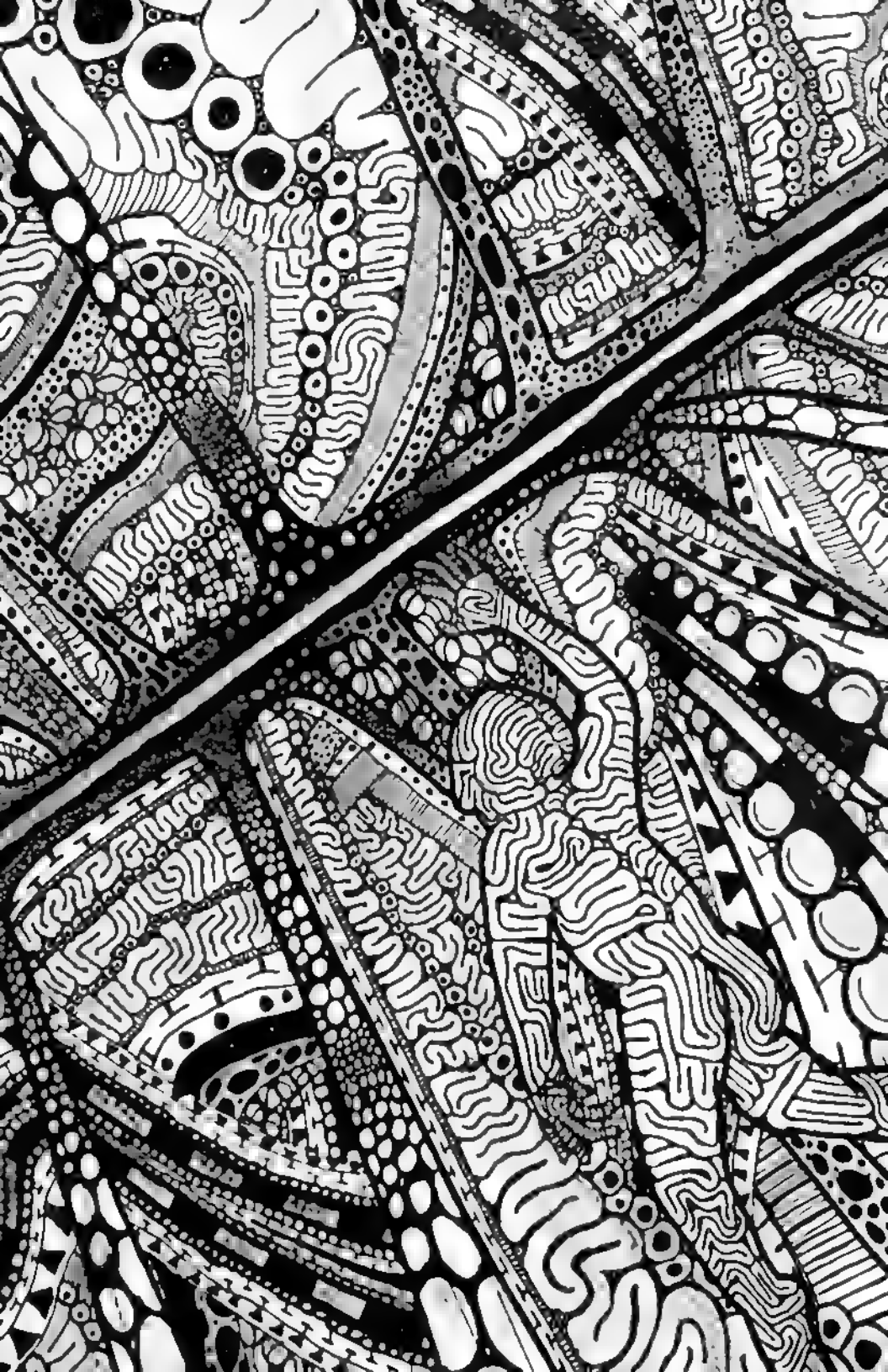
You 'Win' by Escaping their Clutches
… not Fighting to Stay…
we do not Respect the Opinions
of Tyrants and Dictators… Be Gone!
Wounds 'Heal' after you have left
the Battlefield, and Distanced
yourself from all Perpetrators
… bullies do not come back
to Apologise and make things Right
… they were 'Projecting' their own
'Shit' to begin with, because they're
COWARDS,COWARDS,COWARDS!
Let the 'Anger'… pass away…
once you've Experienced its Season,
and Learnt all you can from the 'Pain'
… you are BIGGER than Bitterness…
'Upset' is Temporary
.. 'Hatred' is for the 'petty' ones,
Stunted and Incapable of any 'Growth'.

"Freedom & Growing Pains" © Paul Tristram 2025





SCHOOL BUS
UNLAWFUL TO PASS WHEN LOADING & UNLOADING



& Diastolic Game + Parlor Murmurs

Murmurs Game + Diastolic Parlor

Gradual and sudden, unknown and hidden, secret developments proceed, away from perception and awareness; but very soon more than capable of influence and change, at 1st only affecting immediate surroundings nearby, before eventually all other reality elsewhere.

Born underneath furthest bodily depths and behind innermost self and conscience, new movement and action stir around, then arise upwardly and spread; flames climb and attempt escape.

Gradual and sudden, unknown and hidden, secret developments proceed, away from perception and awareness; but very soon more than capable of influence and change, at 1st only affecting immediate surroundings nearby, before eventually all other reality elsewhere.

Meanwhile outside, heavy-duty industrial machinery and brute-force ongoing roadworks both orchestrally conduct and puppeteer lifesaving operations and precision engineering.

Gradual and sudden, unknown and hidden, secret developments proceed, away from perception and awareness; but very soon more than capable of influence and change, at 1st only affecting immediate surroundings nearby, before eventually all other reality elsewhere.

External pressure conditions and regime make every fossil and ghost perspire, weep, bleed and overflow their contents; medicine, jewelry, fuel and perfume dispensed; until target prey left empty and flat; finally, siphoned extract burnt, used, spent and no more.

Gradual and sudden, unknown and hidden, secret developments proceed, away from perception and awareness; but very soon more than capable of influence and change, at 1st only affecting immediate surroundings nearby, before eventually all other reality elsewhere.

However, keyhole surgery and legerdemain hijack and commandeer captain and pilot duty and service tasks; mastermind team impact-demolish and stealth-rebuild each single settlement and mountain range.

Gradual and sudden, unknown and hidden, secret developments proceed, away from perception and awareness; but very soon more than capable of influence and change, at 1st only affecting immediate surroundings nearby, before eventually all other reality elsewhere.

Next after that, terrain and landmasses are rendered sweet flesh and living confectionary, geophysics become organic and biological instead, weather and climate give way to entertainment and celebration, not forgetting entire cosmos drastic makeover and full-blown replacement.

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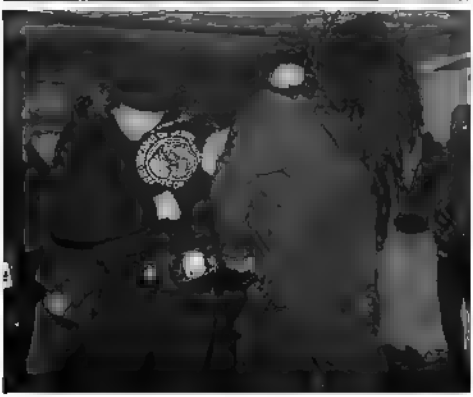
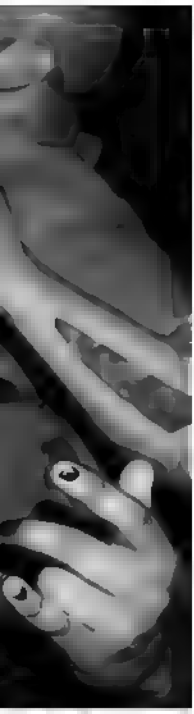


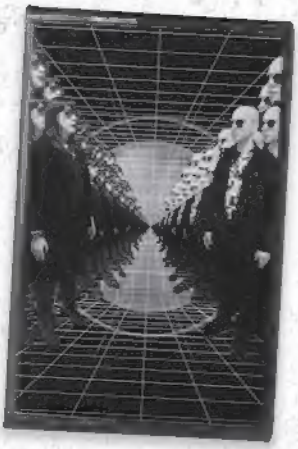


CRASS

ALBUM RECOMMENDATIONS by ENDNØ

for more reviews visit www.the-vinylhole.com @thevinylhole

Omegalith "Moneymaker" (2025)



"Moneymaker" sound is an experimental blend of industrial, thrash, electronic, punk, and metal. The vocals (by Eden Lustig) are confrontational and aggressive, and the lyrics reflect this intensity. There's also some humor and satire in their music that give me a good chuckle. As a fan of these genres, it's easy to see how they fully embrace the cold, mechanical core of industrial music (in the textures and rhythms). The thrash and metal sounds come from the fast, abrasive guitar, bass, and drums (played by Chris Marti). They keep a style that also adopts a cyberpunk/dystopia imagery, through the use of futuristic synth lines (Eden). This, combined with the intense vocals, creates a great contrast between human energy and machinery.

Favorite track: "Noise Bullets"

Cassette Tape + Digital download available:
omegalith.bandcamp.com
@ weareomegalith

Huayco S.A. "Huayco S.A." (2025)

Huayco S.A.'s self-titled project is a chaotic union of harsh noise and powerviolence. The metaphorical connection between the Quechua term "Huayco" (referring to a devastating natural phenomenon) and the artist Huayco S.A. is compelling, drawing a parallel between that destruction and the aggressive power of harsh noise, while also pulling influence from Japanese noise. This makes the demo all the more intriguing to me. This punishing field recording captures the shriek of metal fragments colliding with each other, accompanied by distant and gut-wrenching growls. What truly sets this album apart for me is the first track, "Violencia Peru 2," where the signal manipulation and vague, distant, primitive chants, as well as spiritual Andean sounds, are clearly discernible. The sounds that meet generate a dense act of cultural contrast. Although the album is brief, it's definitely one of the most engaging harsh noise projects I've recently discovered.

Favorite track: "Violencia Peru 2"

Cassette Tape + Digital download available:
discoshuaynoamargo.bandcamp.com
@ huaynoamargo

PARADOX FLESH #2 COLLECTIVE

ENDNØ (US)

@endno__

pg. 5-11

Obsessed with patterns, analog collages, and enigmatic figures, I recontextualize and rearrange these pieces, giving them a whole new meaning. My work is also informed by my veganism, an ethical baseline and constant refusal to participate in systems of violence. I also include writings and unconventional typography (constructed by exaggerated spaces, repeated letters, and intentional misspellings). I founded **Paradox Flesh** to create a space for like-minded global artists, distributing zines and music. My personal zines include HALF/RAW (Medio/Crudo) and Inhuman Form Reflected. I heavily experiment with DIY work and run the online music magazine **The Vinyl Hole** (the-vinylhole.com), where I review albums and handle band distribution. @thevinylhole

PANKYCHIKO (Chile)

@punky.comix

pg. 12-14

About the comix: A young woman from Santiago, timid and abrasive, her skin scorched by an environment that has sickened her since birth. Her flower-patterned dress, now showing signs of decay, feels the repercussions of a long-ago cause today. The findings of scientific testing, dedicated to control, seize the streets, and she, with her own unique vision, ennobles her world.

D.IH.D Records - Trevor Penn (US)

pg. 15

Sub underground sigils that remain analog and sub underground produce excitement in me, not energy drain. Also, this collage was made in the zone, with recycled ephemera from the d.i.h.d. mail order desk and a copier, scissors and tape. For more information about d.i.h.d. home taper music mail order & to view a zine style d.i.y. html webpage: visit **www.dihd.net**

ARCANE HERMIT (US)

@arcanehermit

pg. 16

Based in Northeast New Jersey. Fascinated by anthropology and the esoteric in equal measure he attempts to illustrate a world that only exists in the imagination and personal notebooks.

SANDHA (Indonesia) @4teenrage pg. 17

KEOPS IBANEZ (US)

@keopsibanez

pg. 18-19

William Keops Ibanez is a Chicano cartoonist currently residing in NJ. His previous work Blazing Quantum deals with topics about the frontera and punk rock. He is currently working on the series Codex of the Jaguar with author Mario E. Martinez.

GINA MASSI (US)

@maseedraws

pg. 20

As a New Jersey based fine arts student and freelance artist, I am beyond artistically passionate and have been avidly creating my entire life. My work tends to be surreal, surrounding themes such as identity, the different, and is all a process to investigate my awareness of the world while urging others to look closer at life's affairs. My main choices of media include acrylic paint, gouache, and experimental mixed media. Overarchingly, I aspire to become a fine arts professor and help others thrive in their own artistic passion; I flourish most when connecting with others, and want to for the rest of my life.

PAUL TRISTRAM (UK)

@paul.tristram.1088

pg. 21

Paul Tristram is a writer from Wales in the UK. He has five books published by Close To The Bone Publishing: a novel "Crazy Like Emotion", short stories "Kicking Back Drunk 'Round The Candletree Graves" and poetry collections "The Dark Side Of British Poetry", "It Is Big And It Is Clever" and "South Wales Outlaw".

NANCY COOK (US)

@crashdollvintage

pg. 22-23

Nancy J. Cook is the owner of Crash Doll Vintage, a textile and installation artist, seamstress, designer, event planner, talent booker, musician, and DJ event planner. She is a lover of music, art, fashion, dance, design, and textiles. She is heavily involved in the art and music scene of NY and NJ, and puts on many DIY shows and events. Nancy enjoys a plant-based life and enjoys cooking, especially from fresh produce from her garden and local markets. Nancy resides in Maplewood, NJ. These images were taken c.1991-1992 while studying photography.

EDEN LUSTIG (US)

@edenlustig

pg. 24

Eden Lustig was born in Jersey city New Jersey in 1986. She always had a taste for the strange and unusual, which attracted her to art and music. She specializes in 2d illustrations and electronic music programming. Eden began her musical journey with a few short lived high school bands, until 2005 when she joined as bass player for progressive metal band Ethereality; which met its end in 2010. She then began to create her own music under the name Floating Organs, while simultaneously attempting to pursue a career in sound design for films and cartoons. Along with her close friend and main collaborator Chris Marti; they together created their band Omegalith. A unique blend of experimental metal, punk, thrash, industrial and psychedelic music. Their debut full length album, Moneymaker was officially released in 2025. To this day Eden continues to create psychedelic and even at times morbid visual art peices, and serves as the lead vocalist and the second half of Omegalith.

DOUGLAS PARK (Belgium)

@douglaspark1972

pg. 25

Art, literature, essays. Solo, collaborative. Exhibits, publishing, audio, moving image, online, broadcasts, events, residencies, curation. Translated into various languages. Visual art, self-authored / readymade / adapted text — deadpan oneliner jokes about and playing around with, using, alongside and even actively generated BY category, definition, contradiction, meaning; challenges and attacks on value, worth, status, importance; questioning the credible, valid, effective. Whilst always wrote too. Language, speech, words, writing; cultural and life; origin, outcome, related and arizen activity and material. Environments, force, body, action, fiction, reality. Familiar, unbelievable; normal, strange; nature, artifice; attributed, unavoidable; benevolence, harm. Elements influence each other. Uncertain and ambiguous cause, motive, morality, outcome. Site visit, research and other experience. "Meta-literature histoires-a-clefs" — generated about, with, using, alongside, and even actively BY behind-the-scenes, inside-stories, background, developments, interpersonal side, occurrences, referencing, associativeness, all else. Argument, case, grounds and defence? DouglasParkLandWorldCosmosReality may seem or be atypical and eccentric — although hopefully valid and poignant. Intended and attempting to create experience — encouraging appreciation, thought, exploring, exchange, productivity and actual enjoyment. Mutual development, progress, evolution , douglasrpark@gmail.com

MECHANNIBAL FANZINE (Chile)

@mechannibal_fanzine

pg. 26-27

Mechannibal Fanzine was first published in September 2021, featuring interviews with Chilean and Argentine bands, my photographs of the local punk scene (Punta Arenas, Chile), and some photos from a friend in Downtown Los Angeles, California. It also included some music recommendations released during the course of work on this first edition of Mechannibal Fanzine. (Currently, the latest issue I have released of this fanzine is issue 4, published in 2023). Why do I focus on photography when making fanzines? Where I come from, you can count on one hand the number of people who are constantly photographing and capturing the gigs. We are a very small town to begin with. To say that there are 145,700 people in Punta Arenas may sound like a lot for one of the southernmost cities in the world, but if we talk about the number of people who participate in the underground music scene here, the number drops considerably. This, combined with a fascination and interest in photography, forged my love for this craft through action, adrenaline, the unexpected, the fleeting, and the unpredictable nature of the punk scene. In an effort to continue sharing what is happening in this little town with friends around the world, Muñecas Rotas was born, which is the name I gave to the fanzine I am currently working on. Here I focus 100% on photography, both my own and that of friends and acquaintances. Muñecas Rotas began as a tool to share everything I was doing with photography and to reach people who also have that same need to create, share, and spread the word in a more direct and real way. (Muñecas Rotas: the name is a tribute to the pain felt by the vast majority of photographers in the punk scene after a day full of chaos, blows, substances, and photos).

Other Punta Arenas photographers:

Gig photographers:

Janira - @arsenikam_

Valeria - @nancu_fotos

Julio - @55.times_.ph

Street photographers:

Sata - @enemistoso_

Mata - @barbadeviejo_fotografia

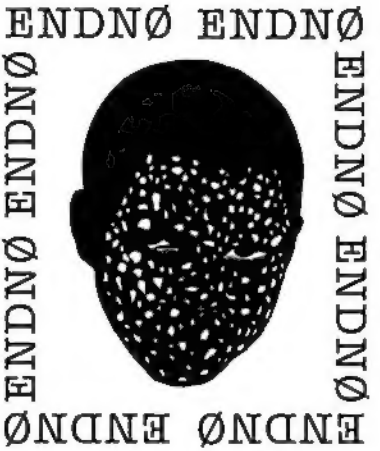
Johana - @elencuadre.joha

JULES FISCHER (GERMANY)

@fischbrains

pg. 28

Franco-Japanese illustrator and comic artist currently living in Berlin. Author of the ongoing comics series Chimera Obscura, as well as the ONEIROMAT illustration zine series. Loves '60s sci-fi, The Twilight Zone, slow-burn horrors, and '70s cookbook photography.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